REPORT RESUMES

ED 020 804 24 PS 001 046

STUDY TO DETERMINE THE FEASIBILITY OF ADAPTING THE CARL ORFF APPROACH TO ELEMENTARY SCHOOLS IN AMERICA. FINAL REPORT.

BY- GLASGOW, ROBERT B. HAMREUS, DALE G.

OREGON COLL. OF EDUCATION, MONMOUTH

REPORT NUMBER BR-5-8263 PUB DATE 27 MAY 68

GRANT OEG-6-10-168

EDRS PRICE MF-$0.50 HC-$2.96 72P.

DESCRIPTORS- *FEASIBILITY STUDIES, *MUSIC EDUCATION, *MUSIC TECHNIQUES, *PROGRAM EVALUATION, *ELEMENTARY SCHOOL STUDENTS, PROGRAM EFFECTIVENESS, PRETESTING, PROGRAM ADMINISTRATION, POST TESTING, HETEROGENEOUS GROUPING, BASIC SKILLS, STUDENT ATTITUDES, INSTRUCTIONAL MATERIALS, MATERIAL DEVELOPMENT, SKILL DEVELOPMENT,

A STUDY WAS CONDUCTED TO DETERMINE THE FEASIBILITY OF ADAPTING FOR USE IN THE ELEMENTARY SCHOOLS OF AMERICA THE MUSIC TEACHING TECHNIQUES DEVELOPED BY THE GERMAN COMPOSER AND TEACHER, CARL ORFF. THE POPULATION OF AN ELEMENTARY SCHOOL WAS EMPLOYED IN THE STUDY. FIFTEEN STUDENTS FROM EACH CLASSROOM (TOTALING 180 STUDENTS) WERE RANDOMLY SELECTED FOR TESTING. FOLLOWING PRETESTING OF CERTAIN MUSIC SKILLS AND OF STUDENT ATTITUDES TOWARD MUSIC, A YEARLONG TEACHING PROGRAM INVOLVING THE SEQUENTIAL STEPS OF THE ORFF APPROACH WAS CONDUCTED DURING TWO 30-MINUTE PERIODS PER WEEK IN EACH OF THE CLASSES. AMERICAN VERBAL AND MUSICAL MATERIALS SUITABLE FOR USE WITH THE ORFF APPROACH WERE SUBJECTIVELY SELECTED AND WERE FOUND TO BE SUFFICIENTLY ABUNDANT. AT THE CONCLUSION OF THE SCHOOL YEAR, POSTTESTING WAS ADMINISTERED TO DETERMINE THE EFFECTS OF THE PROGRAM ON MUSIC SKILLS AND ATTITUDES. COMPARISON OF PRETEST AND POSTTEST SCORES INDICATED GAINS IN TWO OF THE FOUR BASIC MUSIC SKILLS WHICH WERE TESTED. POSITIVE GROWTH IN ATTITUDES TOWARD MUSIC DID NOT OCCUR. IT WAS GENERALLY CONCLUDED THAT THE ORFF APPROACH IS ADAPTABLE TO ELEMENTARY SCHOOL MUSIC IN AMERICA. STATISTICS ARE REPORTED IN FOUR TABLES, AND THREE APPENDIXES CONTAIN (1) MUSIC SKILLS TESTING MATERIALS, (2) ATTITUDE SCALES, AND (3) A LISTING OF SUITABLE TEACHING MATERIALS. (JS)

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BR-5-8263
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U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
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Grant No. OE - 6 - 10 - 168

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Robert B. Glasgow
Dale G. Hamreus

OREGON COLLEGE OF EDUCATION
Monmouth, Oregon

May 27, 1968

The research reported here-in was performed persuant to a grant with the Office of Education, U. S. Department of Health Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official office of Education position or policy.

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PS 001046

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SUMMARY

The "Schulwerk" teaching techniques developed by the German composer and teacher, Carl Orff, are viewed by many music educators as having unique success in motivating elementary school students to participate in music activities. Children are said to learn more readily certain fundamental skills in singing and reading music through bodily response to rhythm and creative performance on simple percussion and mallet type melody instruments.

The purpose of this study was to determine the feasibility of adapting the Carl Orff approach to teaching music in the elementary schools of America. Feasibility was to be determined by testing the following hypotheses:

1. The Carl Orff approach can teach the basic fundamentals of music to elementary pupils in American schools grouped without regard for musical ability.
2. Elementary pupils' attitude toward music will change in a positive direction and to a statistically significant degree as a result of experiencing the basic fundamentals of music from techniques and materials that have been developed from the Orff approach.
3. Certain music materials commonly found in American elementary schools are suitable for use with the Carl Orff approach.

Two classes each, grades one through six, approximately 300 pupils, met twice a week for thirty minute sessions throughout the school year. They experienced the sequential steps of the Orff approach at whatever level they were capable of developing during the time of study. A criterion measure of certain musical skills was developed and administered during the fall term and again at the end of the spring term. The criterion measure was designed to measure (1) rhythmic and melodic memory, (2) rhythmic and melodic improvisation, and (3) ability to read musical notation.

Fifteen students from each classroom, 180 students, were selected from a table of random numbers for testing purposes. Testing tapes were evaluated by a panel of three judges. Interrater reliability was assessed using Person Product Correlation.

Results of the study reveal that significant gains were produced in ability to perform rhythm patterns and creating rhythmic consequence phrases. Small gains were noted in ability to perform melody patterns and note reading. However, these were not sufficiently large to reach statistical significance. Total test performance for all music skills showed significant gains across all grades.

It was concluded that the Orff approach employed in this study is adaptable to developing music performance skills.

In general, attitudes toward music although favorable, declined during the course of the study. It was concluded that the Orff approach did not contribute to growth in a favorable attitude toward music activities.

Abundant materials suitable for use with Orff techniques were found to be available in American children's literature, folk lore, and basal elementary music series.

It was generally concluded that the Orff approach is adaptable to elementary school music in America.

The following recommendations are offered as a means of enhancing adaptation of the Orff approach:

1. Maximize instructional time and minimize testing time.

2. Provide a melody type instrument for each member of the class either by reducing the size of the groups or furnishing additional instruments.

3. Integrating Orff techniques with those developed by Kodaly.

INTRODUCTION

Problem

Traditional methods of approaching music in the elementary schools of America is to teach music as an intellectual process. Children are taught the staff, the treble clef, notation, chords, and the mathematical division of bars. Song materials are predominantly based upon a harmonic structure which represents an advanced level of music understanding. Music has been taken out of the realm of pleasure; it is conscious, technical, and mechanical. These approaches fail to motivate pupils to participate in musical activities, especially singing, and to facilitate long-range musical interests. Essentially the traditional approaches overlook the pleasing aspects of music education and, instead, tend to emphasize content which consists largely of drab, repetitive exercises in musical mechanics.

In contrast to the traditional, the approach developed by the German composer, Carl Orff, shows promise in helping to overcome the problems outlined above. The Orff approach is fundamentally a creative, rhythmical application of the elements of music through the use of simple rhythm and melody instruments which accompany vocal activities. Children are introduced to rhythmical clapping, slapping, and stomping. They create rhythms which develop from words, speech patterns, chants, jingles, and familiar rhymes. Simple rhythm instruments (rhythm sticks, shakers, drums, wood blocks, cymbals, etc.) are employed along with bodily response to rhythms to further develop the rhythmical sense. Children then combine words and rhythms to create melodies. Starting with melodies using two tones (sol and mi of the scale), one tone at a time is added until melodies including the pentatonic (five-tone) scale are understood and successfully performed on simple melody instruments such as the xylophone. Gradually, the whole octave, or eight-tone scale, is incorporated. Simple ostinati (sustained and repeated notepatterns) are introduced early in the process. The children learn to vary this type of accompaniment as they experiment with sounds from different sized and toned instruments. In this manner they produce interesting and creative individual and ensemble effects unencumbered by the technical demands and arduous practice required of more sophisticated instruments. Musical concepts, skills in listening, and musical imagery are highly developed before the mechanics of music are introduced. Thus, in learning theory terms, it can be said that the response repetoire is learned before symbolic stimuli are introduced to elicit desired responses. This is in contrast to many present techniques which introduce the symbolic stimuli first and then attempt to associate appropriate responses to the stimuli before children "know" the desired behaviors.

To what extent the Orff techniques can aid in overcoming the problems stated earlier, which have long been deterrents in teaching music to children, must come from (1) further experimentation with children, (2) exploration of materials, and (3) delineation in terms of limitations resulting from our American graded elementary system. Once the capabilities and limitations of the Orff system, as operationally expressed in a specific set of materials have been made clear, then an effective program of teacher education may be prepared.

Related Research

No research dealing with efforts to adapt the Orff approach to American schools has been reported in professional literature. However, there is limited experience which lends credence to the idea that such adaptation is feasible.

One of the principal investigators has studied with Orff and has conducted several short-term demonstrations using the Orff approach with elementary pupils. Several groups of elementary pupils were given musical experiences ranging in length from two days to four months using the Orff approach. Although these were short-term applications and materials were not adequately selected, results were considered to be very promising. Pupils appeared to make positive gains in basic concepts of music and seemed to show an increased willingness to participate. However, no formal evaluation was made.

The Orff approach has been adapted by Miss Doreen Hall (Orff, 1955) for use in The Royal Conservatory of Music in Toronto, Canada. In the opinion of some music educators, she is receiving excellent results. It must be pointed out that, as is the case in Germany, the setting is conservatory in nature involving selected students, which is in contrast to the random pupil population in American elementary schools. Again, no formal evaluation of outcomes has been attempted. However, Miss Hall and her associates have successfully found suitable materials common to the Canadian environment that appear to be appropriate to the Orff approach. As a result of her work in training teachers, Orff techniques have been adapted and are used successfully in the Toronto schools, Mr. Harvey Perrin, Music Consultant, and nearby Scarborough public schools, Mr. Keith Bissell, Music Consultant. This fact strengthens the belief that suitable materials common to the American culture can be similarly found, especially since much of the children's folklore in Canada and the United States have a common background.

If the Orff approach can be adapted successfully to pupils of widely divergent musical aptitudes, it is reasonable to expect that the remarkable results Orff has obtained in motivating students to participate in music activities and in teaching them to read music might be attained in American public schools.

Several writers (Frank, 1964; Thresher, 1964; Walter, 1958, 1959) as a result of their experiences with the Orff approach have subjectively appraised the success of this method of teaching music but none of these persons has reported any attempts to study the technique formally. The results of the Orff approach, as evidenced by the 16 mm film "Music for Children" (Orff 1958a) filmed at the Mozarteum in Salzburg, Austria, and the Angel Company recording "Music for Children" (Orff, 1958b)also done by Austrian children, demonstrate that Orff has synthesized some very basic pedagogical principles in teaching music to children (i.e., stimulating the child's basic motor impulses to develop rhythmic foundations, directing the child's creative urges to develop melodic skills, and allowing discovery to motivate musical learning).

The success of the Orff approach, both in Germany and in Canada, was originally achieved with selected students in a music conservatory environment—obviously missing in American public schools. However, results from other countries employing music methods based on certain principles similar to Orff's and presented to unselected children in non-conservatory settings adds support to the purpose of this study. For example, the work of Suzuki in Japan (Suzuki, 1960), although differing in later stages of developing musical skills in children, is very similar to the Orff approach in beginning stages. With this method, music reading readiness is attained by stressing listening and rote responses to music; also, early developmental levels are sought by directing and refining the child's natural expressions and movements in response to various musical stimuli rather than by presenting the theoretical and technical elements of music in a supposedly logical way. Similarly, the music method developed by Kodaly (Richards, 1963) parallels the Orff approach in many respects. Rhythmic foundations are approached through patterns of chanting, clapping, and walking and extended by moving with small steps into music; melodic patterns are introduced through the pentatonic scale; motivation grows from discovery.

Objectives

The purpose of this study is to determine the feasibility of adapting the Carl Orff approach to music teaching in the elementary schools in America. Feasibility will be assessed by gathering evidence to support or refute the following hypotheses:

1. The Carl Orff approach can teach the basic fundamentals of music to elementary pupils in American schools who are grouped without regard to musical aptitude.
2. Elementary pupils' attitude toward music will change in a positive direction and to a statistically significant degree as a result of experiencing the basic fundamentals of music from techniques and materials that have been developed from the Orff approach.
3. Certain music materials commonly found in American elementary schools are suitable for use with the Carl Orff approach.

METHODS

A. General Method

The general procedure was to present the sequential aspects of the Orff approach to pupils in the Campus Elementary School, Monmouth, Oregon, selecting the rhythmic and melodic examples from existing Campus Elementary School musical materials, and from other musical materials common to the American culture.

Details of the sequential steps to be followed in the Orff approach are presented below. Only music materials based on the pentatonic scale were employed through step XIII. At that point, diatonic scale materials would be introduced. The main difference between pentatonic scale materials and other music materials found in the public schools lies in the harmonic structure. Any combination of tones involving the pentatonic scale may be sounded together with pleasing effect. Problems involving chord structure are not encountered. Other music materials are based on block harmonies and frequently involve complicated harmonic progressions that produce musical tensions and dissonances requiring resolution, consequently demanding a more sophisticated level of development than that of the average beginning elementary pupil.

The sequential steps of the Orff approach are as follows:

I Speech patterns - rote patterns of words, chants, phrases

II Echo clapping - rote patterns

III Speech patterns with clapping, body movements and instrument playing - rote patterns of words, chants, phrases

IV Speech patterns - improvised patterns of words, chants, phrases

V Echo clapping and instrument playing - improvised patterns

VI Speech patterns with clapping, body movement and instrument playing - rote patterns of words, chants, phrases

VII Two note melodies using melody instruments - rote patterns of word, chant, phrase rhythms

VIII Two note melodies singing - rote patterns of word, chant, phrase rhythms

IX Repeat VII - improvised patterns

X Repeat VIII - improvised patterns

XI Repeat VII - X developing 3, 4, and 5 note melodies

XII Rhythmic and melodic canons and ostinati - rote patterns

XIII Rhythmic and melodic canons and ostinati - improvised patterns.

XIV Repeat total sequence until complete major diatonic scale (eight note scale) has been developed.

XV Repeat total sequence developing the minor diatonic scale

It should be pointed out that no clear notion was held concerning the level of development expected by any of the grade levels. However, short term experiences by one of the principal investigators suggested that grades 1 and 2 would not be likely to exceed three note melodies during the first year. During the course of the year this proved accurate as indicated. The upper grades, 4, 5, and 6, developed to the point where the majority of students could manipulate melodies of five tones with reasonable facility provided the phrases were simple and didn't exceed four measures. The Orff approach was initiated simultaneously in grades one through six. Each grade level started at the same beginning point and experienced the sequential steps to whatever level they were capable of developing during the year.

An integral part of the Orff approach is the incorporation of a series of musical instruments. Instruments are grouped under two classifications as follows:

(1) Drums, Cymbals and Accessories

- Triangles
- Cymbals
- Jingles or shells
- Tambourine
- Drum
- Wood Blocks
- Rattles
- Castanets
- Small tunable tympani
- Bass Drum

(2) Mallet-Played Instruments

- Alto-xylophone
- Soprano-xylophone
- Bass-xylophone
- Alto-Glockenspiel
- Soprano-Glockenspiel
- Alto-Metalophone
- Soprano-Metalophone

In construction and tonal quality the instruments allow many possibilities for contrast of tone and colour according to the combination of instruments employed. All are tuned to the key of C Major.

B. Population and Sample

Subjects were drawn from the total pupil population in the Campus Elementary School, Monmouth, Oregon, enrollment approximately 300 pupils. These pupils represented grade levels one through six making up two rooms at each level. No formal plan of grouping is followed in the Campus Elementary School. It was assumed that each room represented a random collection of pupils.

C. Methods for Gathering Data

1. Test for measuring growth in the basic fundamentals of music. According to Orff (1955) the development of the basic fundamentals of music in children is demonstrated by (1) lengthening memory of rhythmic and melodic patterns, (2) improvisation of rhythmic and melodic patterns and phrases, (3) interpretation of rhythmic and melodic patterns, using bodily movements, and (4) maintenance of an independent part in ensemble performance.

In all measurements, a panel of judges, selected from persons considered qualified in the area of music, rated the pupils' performance against a set of specific criteria for each area. Inter-rater reliability was assessed using Person Product Correlations. Following are brief descriptions of the tests.

(1) Rhythmic memory was measured by requiring pupils to echo back progressively longer and more difficult rhythmic patterns dictated by the teacher (see Test No. I, Echo Clapping in Appendix A). Pupil responses were recorded on magnetic tape and played back to a panel of judges, who determined whether or not the response was accurate. Thirty per cent error or less was considered an acceptable performance.

(2) Melodic memory was measured by requiring the pupils to sing back on a neutral syllable (loo) melodies played by the teachers on the Metalophone. The melodies were arranged progressively starting with two note,

two measure patterns and increasing both the length and the number of notes used until the pentatonic scale (C, D, E, G, A) was encountered in an eight measure pattern (see Test No. II, Melody Patterns in Appendix A).

(3) The ability to improvise rhythmic patterns and phrases was measured by requiring pupils to improvise with a hand drum a consequence (answer) phrase to an antecedent (question) phrase performed on a hand drum by the teacher (see Test No. III, Rhythmic Antecedent Phrases in Appendix A). Pupil responses were recorded on magnetic tape and played back to the judges. They were judged on the following criteria:

Compared to the Teacher's antecedent (question) phrase, the pupils' consequence (answer) phrase must be (1) in the same meter (duple or triple), (2) the same duration (number of measures), and (3) a different pattern of long and short notes.

If any one of these criteria was not met the example was judged not acceptable.

(4) Ability to maintain an independent part in ensemble performance was included as an aspect of the program. Pupils first learned a part by rote or improvisation in groups of three to five. Ensemble performance was then recorded on magnetic tape as a vehicle for evaluation. Several attempts to judge individual's ensemble performance via magnetic tape analysis proved too subjective. It was very difficult to maintain clear identity of any one individual's part. Since evaluation of individual ensemble performance proved to be prohibitive a test in note reading was substituted (see Test No. IV Melody Reading in Appendix A). Pupils were required to read at sight two, three, four and five note patterns of increasing length and difficulty on the metalophone. In order to reduce possible pupil tension resulting from use of the tape recorder, the tape machine was used continuously as a part of class activity to provide feedback of individual and group prog-

ress.

(5) Pupils' use of bodily movements to interpret music was to be measured by requiring pupils to interpret a series of specific rhythmic and melodic patterns with physical actions. Because of the elapsed time between submitting the proposal and the approval of the grant, 15 months, the services of the rhythm specialist from the Physical Education Department was lost because of other committments. Whereas activities involving bodily response to rhythm and melody were employed, it was felt that to be developed and evaluated to best advantage the guidance of a specialist was needed. In addition, use of video-tape equipment originally scheduled to record pupils' bodily response for purposes of evaluation was not available when needed due to the unanticipated time delay.

As a result of the combined factors, it was not possible to carry out this aspect of the study.

2. Measures of Attitude. Two attitude scales were developed using the semantic differential technique (Osgood, Suci, and Tannenbaum, 1957). One instrument was developed for grade levels four through eight (see Appendix B) and the other instrument for grade levels one through three (see Appendix B).

The upper grade instrument employed eight scales formed by select bipolar adjectives from Osgood's Thesaurus study possessing high evaluative loadings. The scales used were: good-bad, wise-foolish, important-unimportant, kind-cruel, friendly-unfriendly, happy-sad, pleasant-unpleasant, and fair-unfair.

Ten concepts were selected to be judged against the eight evaluative scales. The concepts were: music class, singing, moving in rhythm to music, singing in small groups, playing an instrument, making up songs, listening to music, singing alone in music class, learning to read music, and music out of school.

The attitude scale developed for grades one through three had the same fundamental structure as the instrument above, however, in place of the verbal scales, pictures were used. The bipolar adjectives good-bad and happy-sad were each depicted by simple faces changing in detail from a positive to a neutral and then to a negative expression in five stages. Eight of the ten concepts listed above for the upper grades were used to be judged by the primary youngsters against the two faces scales. The concepts "singing in small groups" and "singing alone" were not used.

Pictorial forms for measuring childrens' perceptions have been used by others (Deutsch, 1923; Horowitz, 1936; Horowitz, 1943); however, only recently has research shown the advantage of using simple surrogates (simple in structure) for providing the most efficient stimuli for the viewer (Hochberg 1962). This has been supported in the more recent work of Travers when he concludes that "The nervous system is not effective in dealing with the environment in all its wealth of detail. It handles it by simplifying it..." (1965, p.380).

The face forms developed in this study included an oval outline, brows, eyes, nose and mouth. Various faces were generated which depicted extreme degrees of either positive or negative expression. The faces were then presented to primary level youngsters who were asked to suggest labels which fit the faces. Class consensus was then obtained on the faces which represented very happy and very sad, and which represented very good and very bad. Similarly procedures were followed in arriving at faces which were somewhat positive and negative and a face which was neutral in expression.

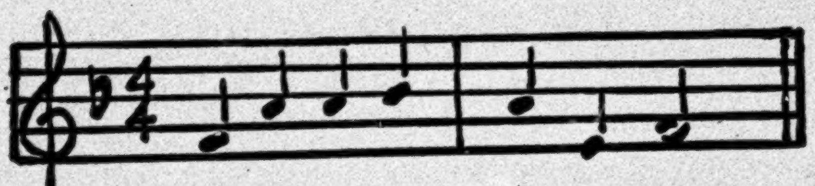
Attitudes in the Orff Study were measured twice, once in the fall and again in late spring. Scoring Instructions for upper grade students were contained on the cover page of their attitude booklet. Primary teachers were given a guide booklet which contained instructions for pupils to score their scales. (See appendix B).

Instruments were passed out to all classes on the same day and directed to have their pupils score them at approximately the same hour of the day.

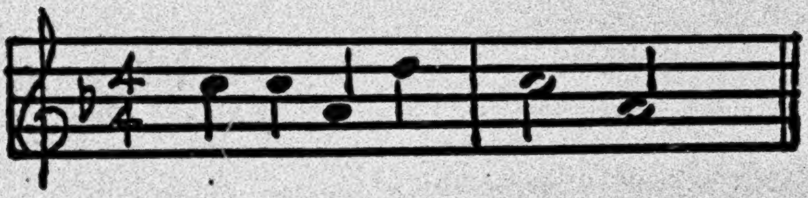
3. Selection of Suitable Materials. Materials selected fall into two broad categories: (1) note materials and (2) verbal materials (represented by words, phrases, and poems). The selection of these materials was accomplished in two stages. In the first stage, gross screening was accomplished for (1) note materials on the basis of rhythmical and tonal characteristics and (2) verbal materials on the basis of rhythmical characteristics and appropriateness to note materials. Gross screening details are more fully described below. In the second stage of selection, the materials surviving the gross screening were classed as either suitable or not suitable on the basis of the researcher's professional skill and judgment in trying them out with pupils.

The writer feels it is necessary to digress briefly at this point to justify the subjective design in the selection of suitable materials. In the case of music materials selection, no objective procedures known to the writer have yet been established. The musician has continued to rely upon his professional ability to perceive whether or not materials are acceptable and suitable to pupils. The writer contends that because of the nature of affective involvement of pupils in musical activities, a greater number of cues are available to the teacher regarding the pupils' acceptance of materials than occurs in most other subject classes. For example, in response to certain materials, voice quality changes, posture varies, pitch fluctuates, facial expression changes, rhythm varies, volume changes, attention shifts, degree of note and rhythm error changes: In other words, multiple observable cues are available to confirm the pupil's acceptance or rejection of the materials. Suitable materials were defined in this study as those materials that appeared, in the judgment of the Project Director, to be interesting and enjoyable to the pupils and contributed to musical growth within the pupils' level of understanding and performance. Consideration was given to requests for repeated performance of a given jingle, melody, etc. Ample note and verbal materials are available in our society to meet the technical demands of the Orff approach; however, the final selection can only be determined empirically.

Gross Screening of note materials. For the purpose of gross screening of note materials, rhythmical characteristics had to conform to either duple or triple meter, and tonal characteristics must be limited to melodies based on either the pentatonic or the major and minor diatonic scales. As was pointed out earlier (see Page 7), pentatonic scale materials were used exclusively in the first stages of this approach and were followed later with diatonic scale materials. Therefore, screening of note materials to meet the needs of the first 13 sequential steps were limited entirely to pentatonic scale music. The following simple note pattern is presented to demonstrate how first-stage screening was accomplished.



This note example contains a 3-note melody in duple meter; however, it is not in the pentatonic scale. Therefore, even though it would qualify to be used later as a diatonic scale example, it would have been screened out for use in the early stages of the study. The following example shows that



the rhythmical characteristic is duple meter and the tonal characteristics are three note melody in the pentatonic scale. Thus, this example would meet first stage screening requirements. Whether or not it would be selected as suitable note material would depend upon further interpretation of the example in terms of how the pupils responded to it.

Gross screening of Verbal Materials. For the purpose of gross screening of verbal materials, rhythmical characteristics of words, phrases and poems, had to conform to either duple or triple meter. For example, Missis'-sippi' expresses duple meter, whereas cho'co'late' demonstrates triple meter. Because of the abundance of available verbal material, no difficulty was encountered in meeting this rhythmical criteria.

D. Instructional Procedures

The twelve classes (two each for grades one through six) met with the instructor for two 30 minute periods each week. The music room was large enough to accommodate thirteen (13) melody instruments with additional space to provide for bodily rhythmical movement. Each class contained approximately twenty-five students.

A typical lesson outline is shown in Figure 1.

a. Rhythm Warm-up

This usually involved echo clapping and bodily movement to drum rhythms played by the instructor or a student.

b. Familiar songs

After instrumental accompaniments were introduced, familiar songs were given a variety of accompaniments, different children choosing the instruments and rhythms to be used.

c. Rhythmical rondo

A variety of different means were used to accomplish rhythmical rondos. For example:

1. Class uses teacher's "A" theme and individual students improvise "B", "C", "D", etc. themes.
2. Individual student creates "A" theme and other individual student create "B","C","D",etc. themes.
3. Pair off with hand drum. One beats "A" theme and holds drum out for partner to beat "B", etc. theme.
4. Place one student with a hand drum in each corner of a square. All other students clap "A" theme as they walk around in a line. As they come to the corner, drum students hit it on the main beat and continue walking and clapping.

d. Putting a jingle to music:

1. All students learn to clap to:

   Taxi, taxi, stop for me
   Take me to the train.
   Taxi, taxi, can't you see,
   I'm waiting in the rain?

2. Set up A, G, and E on melody instruments. All other bars off.
3. Class recite the words softly as each student improvises a melody to the words one phrase at a time.
4. Class sings back immediately the student's melody. If they do not hear it correctly, the student plays his melody again.
5. Have the student put notes of his melody on the chalk board using a two line staff.
6. All students with instruments play the melody reading from the board.
7. Record outstanding melodies for future repetition.

Figure 1: Typical Lesson Outline

Because of the large groups it was necessary to continue a lesson for more than one period so that each child could have an opportunity to create a melody. Other activities involved creating accompaniments to the various melodies and expermenting with different sounds and rhythms.

Instructional problems. What was considered to be a serious problem relative to the instructional program emerged because of the lack of sufficient melody instruments. The Orff system traditionally requires that each child have a melody instrument available during instruction dealing with melodic elements. With thirteen (13) melody instruments available and an average of twenty-five (25) students per class, it was necessary in the reported study to seat half of the class in a second row. On a rotation basis percussion instruments were given to the second row students, and they contributed to the ensemble. However, when purely melodic activities were taking place, this group had little to do. One solution was to seat two students at each instrument and take turns. However, this limited the material to be covered in a single session and the number of opportunities for each child to play.

Another solution which was tried with two classes for a period of time was to take half of the class one day and the remaining half the other. It was noted that a higher degree of concentration was possible under this plan and even though the students came only one day per week they progressed faster than other classes under the first two solutions. Additional discussion on this point will be given later.

Testing Program. The project plan called for a pre-test of musical skills and attitudes outlined on page 12 to be given as soon as the students had become oriented to the general procedures involved in the Orff approach, i.e., basic manipulation of instruments, beginning experience in echo clapping, creating rhythmical phrases, hearing and singing melodies played on the instruments, and reading simple melodies from a two-line staff.

The four tests described earlier were administered to students individually by the instructor. After completing Test No. 1 (Echo Clapping) involving the entire population in each classroom, the program was altered to reduce the time involved. Fifteen pupils from each room were selected from a table of random numbers for testing purposes.

Under normal circumstances from four to eight pupils could complete one test during a given class period (30 minutes). This meant that a minimum of two class periods were necessary to administer each of the three remaining tests. When certain priority school activities interrupted the schedule, the time involved was even longer. Actually, with only two periods per week per class, it took seven weeks to complete testing in the twelve rooms. During this time the students not selected for testing and those waiting to be tested remained in their room.

The post test given at the end of the school year was administered in considerably less time (two and a half weeks) with addition of a second instructor to help.

RESULTS AND FINDINGS

Musical Performance

The data for growth in basic fundamentals of music are based entirely on the differences of individual's scores from pre- to posttest measures. Results are summaries by grade level. Means, differences, degrees of freedom and t values are presented in Table 1.

TABLE 1

Significance of the Difference Between Mean Pre- and Post- Test Performance on Four Musical Ability Tests for Grades 1, 2, 3, 4, 5, and 6.

GRADE 1

Test	Pretest Mean	Posttest Mean	Differences	df	t
Rhythm Patterns	4.77	6.00	1.23	50	1.94*
Melody Patterns	1.07	1.50	.43	50	1.35
Rhythmic Consequences	1.00	1.85	.85	50	1.79*
Melody Reading	1.31	1.96	.65	50	1.18
Total Test	8.08	11.69	3.61	50	2.58**
GRADE 2					
Rhythm Patterns	6.38	7.25	.87	46	1.75*
Melody Patterns	2.21	2.46	.25	46	.37
Rhythmic Consequences	1.25	1.38	.13	46	.28
Melody Reading	4.21	5.42	1.21	46	1.33
Total Test	14.04	16.58	2.54	46	1.82*
GRADE 3					
Rhythm Patterns	7.03	7.41	.38	56	.47
Melody Patterns	2.28	3.03	.75	56	1.10
Rhythmic Consequences	1.90	2.76	.86	56	1.49
Melody Reading	4.34	5.90	1.56	56	1.68
Total Test	15.55	19.10	3.55	56	2.21**
GRADE 4					
Rhythm Patterns	6.48	7.79	1.31	56	2.12*
Melody Patterns	2.55	2.86	.31	56	.52
Rhythmic Consequences	1.03	2.28	1.25	56	2.58**
Melody Reading	5.52	6.72	1.20	56	1.31
Total Test	15.62	19.66	4.04	56	3.10**

TABLE 1 (continued)

GRADE 4

Test	Pretest Mean	Posttest Mean	Differences	df	t
Rhythm Patterns	6.48	7.79	1.31	56	2.12*
Melody Patterns	2.55	2.86	.31	56	.52
Rhythmic Consequences	1.03	2.28	1.25	56	2.58**
Melody Reading	5.52	6.72	1.20	56	1.31
Total Test	15.62	19.66	4.04	56	3.10**

GRADE 5

Test	Pretest Mean	Posttest Mean	Differences	df	t
Rhythm Patterns	6.50	7.64	1.14	54	1.57
Melody Patterns	3.29	3.75	.46	54	.65
Rhythmic Consequences	1.60	4.36	2.76	54	4.22**
Melody Reading	5.29	6.71	1.42	54	1.73
Total Test	16.68	22.54	5.86	54	3.44**

GRADE 6

Test	Pretest Mean	Posttest Mean	Differences	df	t
Rhythm Patterns	8.38	8.45	.07	56	.22
Melody Patterns	3.48	4.28	.80	56	1.08
Rhythmic Consequences	2.59	5.10	2.51	56	3.44**
Melody Reading	7.28	8.59	1.31	56	1.86*
Total Test	21.72	26.59	4.87	56	3.09**

* Significant at the .05 level
** Significant at the .01 level

Inspection of Table 1 revealed that grades 1, 2, and 4 made significant gains in their ability to perform rhythmic patterns. Grades 3, 5, and 6 failed to make sufficient growth to achieve statistical significance.

With the exception of grade 6, no change in performance was measured in ability to perform melody patterns and melody reading. Pupils in grade six showed a significant gain in note reading.

Although pupils in grades 2 and 3 appeared to make small gains in ability to perform rhythmic consequences when given a rhythmic antecedent, significant gains were made by pupils in grades 1, 4, 5, and 6.

Further inspection of Table 1 indicated that significant gains in total musical performance were made in all grades.

Measures of Attitude

Results of students' attitudes towards music are presented separately for primary grades and upper grades. Pre- and Post- test mean attitude scores and differences on the scale happy-sad degrees of freedom, and t values for grades 1, 2, and 3 are presented in Table 2.

TABLE 2

Significance of the Difference Between Pre- and Post- test mean attitudes toward music concepts on the Happy-Sad scale for Grades 1, 2, and 3.

GRADE 1 (Dick)

Concept	Pretest Mean	Posttest Mean	Difference	df	t
Music Class	4.4	4.4	0	15	-----
Singing	4.4	3.8	-.6	15	-2.76*
Moving in Rhythm	4.4	3.7	-.7	15	-3.53**
Playing an Instrument	4.7	4.7	0	15	-----
Making up Songs	4.2	4.1	-.1	15	-.47
Listening to Music	4.3	3.2	-1.1	15	-3.69**
Reading Music	4.1	4.4	.3	15	1.43
Music out of School	3.6	3.7	.1	15	.16

GRADE 1 (Doughty)

Music Class	4.7	4.5	-.2	25	- .66
Singing	3.6	4.0	.4	25	.88
Moving in Rhythm	4.0	3.9	-.1	25	-..12
Playing an Instrument	5.0	4.9	- 1	25	-..62
Making up Songs	4.3	4.0	-.3	25	- .52
Listening to Music	4.9	3.6	-1.3	25	-4.29**
Reading Music	3.8	3.9	.1	25	.38
Music out of School	3.5	4.7	1.2	25	2.68*

GRADE 2 (Cannon)

Music Class	4.1	3.8	-.3	14	-1.31
Singing	4.4	4.1	-.3	14	-1.00
Moving in Rhythm	4.1	3.7	-.4	14	-1.03
Playing an Instrument	4.5	4.6	.1	14	2.12
Making up Songs	4.4	3.5	-.9	14	-2.61*
Listening to Music	4.8	4.4	-.4	14	-2.10
Reading Music	4.6	3.6	-1.0	14	-2.88*
Music out of School	3.6	4.0	.4	14	2.12

TABLE 2 (continued)

GRADE 2 (Thayer)

Concept	Pretest Mean	Posttest Mean	Difference	df	t
Music Class	4.4	4.2	-.2	22	- .64
Singing	3.7	4.2	.5	22	1.40
Moving in Rhythm	3.5	4.0	.5	22	1.11
Playing an Instrument	4.5	4.9	.4	22	1.88
Making up Songs	4.4	3.6	-.8	22	-2.51*
Listening to Music	4.8	3.7	-1.1	22	-3.12**
Reading Music	4.0	4.6	.6	22	2.73*
Music out of School	4.1	4.2	.1	22	.50

GRADE 3 (Chambers)

Concept	Pretest Mean	Posttest Mean	Difference	df	t
Music Class	4.5	4.0	-.5	20	-2.98*
Singing	3.6	3.8	.2	20	.81
Moving in Rhythm	4.0	3.9	-.1	20	- .78
Playing an Instrument	4.3	4.6	.3	20	1.24
Making up Songs	4.2	3.4	-.8	20	-4.35**
Listening to Music	4.8	4.4	-.4	20	-2.63*
Reading Music	4.6	4.2	-.4	20	-1.89
Music out of School	4.4	4.0	-.4	20	-2.26*

GRADE 3 (Hoyser)

Concept	Pretest Mean	Posttest Mean	Difference	df	t
Music Class	4.4	4.2	-.2	20	- .85
Singing	4.1	3.9	-.2	20	-1.79
Moving in Rhythm	3.7	3.5	-.2	20	- .48
Playing an Instrument	4.6	4.8	.2	20	.59
Making up Songs	3.3	3.2	-.1	20	- .19
Listening to Music	4.2	3.9	-.3	20	-1.26
Reading Music	4.3	4.0	-.3	20	-1.45
Music out of School	4.4	4.1	-.3	20	-1.88

* Significant at the .05 level
**Significant at the .01 level

Comparison of mean attitude scores revealed that as a general trend pupils' pre-test mean scores were more positively valued than their post-test mean scores. This trend across concepts neither is consistent within or among grade levels. However, out of a possible 5.0 points, mean values ranged from 3.5 to 5.0 on the first administration and from 3.2 to 4.9 on the second administration indicating that pupils' attitudes were favorable toward concepts in music even though some small decline did take place.

The t test revealed mean differences were significant for both grade 1 classes, grade 2 (Thayer), and grade 3 (Chambers) on the concept listening to music.

Other significant mean differences appeared but with no apparent order across concepts to provide meaningful results.

Mean scores on the scale good-bad for primary grades are presented in Table 3.

TABLE 3

Significance of the Difference Between Pre- and Post- test Mean Attitudes toward music concepts on The Good-Bad Scale for Grades 1, 2, and 3.

GRADE 1 (Dick)

Concept	Pretest Mean	Posttest Mean	Difference	df	t
Music Class	4.5	4.3	- .2	15	-.89
Singing	4.2	4.1	- .1	15	-.36
Moving in Rhythm	3.7	3.9	.2	15	.42
Playing an Instrument	4.7	4.8	.1	15	.21
Making up Songs	4.5	4.1	- .4	15	-1.58
Listening to Music	4.3	3.3	-1.0	15	-2.43*
Learning to Read Music	4.1	4.0	- .1	15	- .48
Music out of School	3.7	3.2	- .5	15	-1.29

TABLE 3 (continued)

GRADE 1 (Doughty)

Concept	Pretest Mean	Posttest Mean	Difference	df	t
Music Class	4.0	4.3	.3	25	.11
Singing	3.5	4.1	- .6	25	-1.57
Moving in Rhythm	3.4	3.6	.2	25	.83
Playing an Instrument	4.5	4.5	0	25	------
Making up Songs	4.2	4.1	- .1	25	- .13
Listening to Music	4.7	3.4	-1.3	25	-4.05**
Learning to Read Music	4.2	3.8	- .4	25	-1.74
Music out of School	3.0	4.0	1.0	25	2.78**

GRADE 2 (Cannon)

Music Class	4.5	4.0	- .5	14	-1.46
Singing	4.4	4.0	- .4	14	-1.10
Moving in Rhythm	3.8	4.0	.2	14	.14
Playing an Instrument	4.4	4.9	.5	14	2.50*
Making up Songs	4.5	3.2	-1.3	14	-3.97**
Listening to Music	4.9	4.1	- .8	14	-4.16**
Learning to Read Music	4.6	3.6	-1.0	14	-3.89**
Music out of School	3.2	4.0	.8	14	2.05

GRADE 2 (Thayer)

Music Class	4.1	4.1	0	22	------
Singing	3.7	4.0	.3	22	.43
Moving in Rhythm	3.7	4.0	.3	22	.44
Playing an Instrument	4.4	4.5	.1	22	.59
Making up Songs	4.3	3.6	-.7	22	-2.47*
Listening to Music	4.6	3.7	-.9	22	-4.68**
Learning to Read Music	3.7	4.4	.7	22	1.67
Music out of School	4.4	4.0	-.4	22	-1.14

TABLE 3 (continued)

GRADE 3 (Chambers)

Concept	Pretest Mean	Posttest Mean	Difference	df	t
Music Class	4.2	4.0	- .2	20	- .81
Singing	4.0	3.8	- .2	20	- .78
Moving in Rhythm	4.0	3.9	- .1	20	- .55
Playing an Instrument	3.9	4.6	.5	20	2.21*
Making up Songs	4.0	3.4	- .6	20	-2.79*
Listening to Music	4.8	4.3	- .5	20	- .93
Learning to Read Music	4.2	4.1	- .1	20	- .67
Music out of School	4.4	4.0	- .4	20	-2.02

GRADE 3 (Hoyser)

Music Class	4.4	4.0	- .4	20	-2.12*
Singing	4.3	3.9	- .4	20	-1.92
Moving in Rhythm	3.9	3.6	- .3	20	- .72
Playing an Instrument	4.7	4.8	.1	20	.26
Making up Songs	3.5	3.1	- .4	20	- .10
Listening to Music	4.3	3.9	- .4	20	-1.82
Learning to Read Music	4.2	3.8	- .4	20	-1.22
Music out of School	4.5	4.1	- .4	20	-1.45

* Significant at the .05 level
** Significant at the .01 level

Similarly to mean scores on the happy-sad scale, pupils' attitudes on the good-bad scale toward concepts in music tended to shift in a negative direction between pre- and post-test administration. Mean values on the first administration ranged between 3.0 and 4.9, whereas the post test means ranged from 3.2 to 4.9 indicating an over all positive attitude toward music concepts.

Both classes in grades 1 and 2 scored significantly lower on the second administration on the concept listening to music.

Other signigicant mean differences occurred but with very little consistency across grade levels and concepts.

Results of the attitude scale for grades 4, 5, and 6 are given in TABLE 4.

TABLE 4

Significance of the Difference Between Pre- and Post- mean of attitude toward music concepts for Grades 4, 5, and 6.

GRADE 4 (Addison)

Concept	Pretest Mean	Post-test Mean	Difference	df	t
Music Class	34.72	32.11	-2.61	17	-.98
Singing	34.39	34.11	-.28	17	-.98
Moving in Rhythm	32.00	31.39	-.61	17	-.33
Singing in Small groups	32.39	31.83	-.56	17	-.27
Playing an instrument	34.94	35.17	-1.77	17	.10
Making up songs	33.56	32.44	-1.12	17	-.76
Listening to music	32.33	34.33	2.00	17	.85
Singing alone	28.28	29.67	.61	17	.49
Learning to read Music	35.11	33.38	-1.73	17	-1.02
Music out of school	34.56	35.94	1.38	17	1.11

GRADE 4 (Tabor)

Music Class	29.70	25.95	-3.75	19	-2.40*
Singing	30.55	29.80	- .75	19	- .49
Moving in Rhythm	28.55	25.40	-3.15	19	1.83
Singing in small groups	28.00	26.35	-1.65	19	1.15
Playing an instru-	33.40	32.15	-1.25	19	-1.20
Making up songs	27.50	24.90	-2.60	19	-1.47
Listening to music	30.10	29.35	- .75	19	.54
Singing alone	23.55	20.30	-3.25	19	1.55
Learning to read Music	31.90	29.60	-2.30	19	-1.33
Music out of school	33.05	29.90	-3.15	19	-1.84

GRADE 5 (Ogan)

Music Class	30.73	31.11	.38	25	1.05
Singing	31.23	30.31	-.91	25	- .74
Moving in Rhythm	28.46	27.81	-.65	25	- .70
Singing in small groups	31.85	30.27	-1.58	25	-1.03
Playing an instrument	32.58	32.15	-.43	25	- .33
Making up songs	28.87	30.88	2.07	25	1.89
Listening to music	32.16	32.54	.38	25	.37
Singing alone	25.33	22.88	-2.45	25	-1.59
Learning to read Music	31.69	31.12	-.57	25	-1.04
Music out of school	30.88	29.92	-.96	25	- .65

TABLE 4 (continued)

GRADE 5 (Redbird)

Concept	Pretest Mean	Posttest Mean	Difference	df	t
Music Class	31.65	29.00	-2.65	16	- .48
Singing	32.06	29.24	-2.82	16	- .48
Moving in Rhythm	28.59	28.41	- .18	16	- .04
Singing in Small groups	30.71	30.59	- .12	16	- .02
Playing an instrument	32.65	30.29	-2.36	16	- .53
Making up songs	29.29	28.71	- .58	16	- .09
Listening to Music	34.00	31.53	-2.47	16	- .56
Singing alone	26.06	21.24	-4.82	16	- .63
Learning to read Music	31.18	31.76	.58	16	.11
Music out of school	33.94	33.59	- .35	16	- .94

GRADE 6 (Austin)

Music Class	28.62	22.52	-6.10	20	-6.16**
Singing	31.48	27.52	-3.96	20	-2.62*
Moving in Rhythm	28.43	20.14	-8.29	20	-4.95**
Singing in Small groups	29.86	28.38	-1.48	20	- .81
Playing an instrument	32.48	28.38	-4.10	20	-2.61*
Making up songs	27.52	27.14	- .38	20	-2.17*
Listening to Music	29.81	29.38	- .43	20	- .82
Singing alone	21.57	16.43	-5.14	20	-3.23**
Learning to read Music	30.24	25.95	-4.29	20	-4.59**
Music out of school	29.67	34.10	-4.43	20	2.81**

GRADE 6 (Ruckman)

Music Class	28.61	28.04	- .57	22	- .49
Singing	30.57	30.39	- .16	22	- .40
Moving in Rhythm	28.39	25.52	-2.87	22	-2.01
Singing in Small Groups	29.30	29.04	- .26	22	- .43
Playing an instrument	31.39	31.39	0	22	-----
Making up songs	29.35	29.43	.08	22	.05
Listening to Music	30.70	29.57	-1.13	22	- .09
Singing alone	25.52	25.52	0	22	-----
Learning to read Music	29.78	27.00	-2.78	22	- .68
Music out of school	30.13	33.09	2.96	22	3.23**

* Significant at the .05 level
** Significant at the .01 level

With the exception of grade 6 (Austin) only two grades revealed any significant shift in attitude. The t test of means indicated a significant difference between mean scores of grade 4 (Tabor) on the concept music class, and of grade 6 (Ruckman) on the concept music out of school.

Grade 6 (Austin) revealed a negative shift in attitude of significant degree on the concepts of music class, singing, moving in rhythm, playing an instrument, making up songs, singing alone and learning to read music. A significant difference on mean scores for the concept music out of school resulted.

With the exception for grade 6 (Austin) the mean attitude values across grades 4, 5, and 6 ranged approximately the same as across the primary grades. Grade 6 (Austin) revealed a shift from means generally positive on the pre-test to a mixture of means being both positive and negative on the post-test.

Suitable Materials

Examples of verbal and melodic materials suitable for use with Orff techniques are compiled in Appendix C.

The verbal materials represent poems, jingles, proverbs, and nursery rhymes which appear frequently in children's literary collections and folk lore in the United States. The "geographical" jingle is given as an example of how words of locations familiar to the children can be combined to serve as a rhythmical basis for bodily action and instrumental treatment. Names of children, flowers, animals, and well known objects of many other types were found to be useful for this purpose. Children's literature offers an unlimited source of verbal material for use at any level of the Orff approach.

The melodic materials listed in Appendix C were compiled from three prominent basal elementary music series published in the United States. Only songs which are based upon the pentatonic scale were listed. Many of them are well known folk songs and may be found in more than one series. To avoid duplication, if a song was listed from one series it was omitted if found in another.

There are currently nine complete basal elementary music series published in the United States. It is apparent from the quantity of song material compiled from the three chosen as examples that there is a wealth of suitable melodic material available.

CONCLUSIONS

Purpose

The purpose of this study was to test the feasibility of adapting the Carl Orff approach to the elementary schools in America. Feasibility was to be tested on the basis of a positive shift in musical performance and attitudes toward music activities, and whether or not suitable materials common to American elementary schools were available.

Musical performance was identified as an increased ability to: (1) hear and reproduce melodic and rhythmic patterns of increased length and difficulty, (2) create original rhythmical consequence phrases to dictated antecedent phrases, and (3) read simple two, three, four and five note melodic patterns of increasing length and complexity. The above performance was limited to the notes of the pentatonic scale.

Musical Performance

With respect to growth in ability to perform rhythm patterns (Echo Clapping) the findings would indicate that no simple conclusion can be drawn since half of the total population (grades 1, 2, and 4) made significant gains, and the remaining grades (3, 5, and 6) did not. It would appear that other factors contributed to this result and will be discussed later.

It can be concluded that no significant growth in ability to perform melody patterns and note reading can be attributed to the Orff approach as employed in this project.

One possible contributing factor to the failure to show growth in the ability to perform melody patterns could have been in use of the metalophone as the instrument chosen for testing this particular skill. The children seemed to have difficulty in matching the tones because of the percussive quality of this instrument. It can be hypothesized that for elementary children who have had limited musical training, instruments limited in overtone qualities such as the metalophone are less apt to reinforce melodic skills than instruments rich in overtone qualities such as the recorder.

In considering the ability to create rhythmic consequence phrases, it can be concluded that Orff techniques contributed significantly to growth in this skill.

Orff techniques as employed in this study did not contribute to growth in note reading skills. Perhaps a major contributing factor resulted from the limited practise time provided in translating the symbols on the staff to the correct note on the instrument.

Since the total test performance showed significant gains across all grades it was concluded that the approach employed in this study is adaptable to elementary school music.

Attitude Toward Music Activities

In general, attitudes were favorable toward all music activities, but declined in degree of favorableness during the course of the study. It was concluded from these findings that the Orff approach as employed in this study, did not contribute to positive growth in attitude toward music.

There is no available evidence to indicate that decline in attitude toward music activities on the part of elementary pupils is not a phenomenon commonly found in elementary music programs in America. Because of the small degree of decline in attitude toward music actinvites in this study, it is possible that by increasing instructional time and decreasing testing time that the Orff approach would produce a more favorable attitude toward music.

Suitability of Materials

On the basis of surveying and gross screening potential verbal materials it was concluded that commonly published children's literature (poems, familiar nursery rhymes, and proverbs) and names, places, and objects uniquely American are sufficiently abundant and suitable for use at any level with the Orff approach.

A sample of three of the nine basal elementary music series currently published in the United States were screened for pentatonic melodic materials. It was concluded from the volume of materials listed from these three sources that adequate suitable melodic materials are available which can be adapted for use with Orff techniques in elementary schools in America.

General Conclusions

Although some aspects of the study failed to support portions of the objectives, it was generally concluded that the Orff approach is adaptable to elementary school music in America.

In the judgment of the investigators it is felt that the adaptation of the Orff approach can be enhanced by the following:

1. Maximize instructional time and minimize testing time.
2. Provide a melody type instrument for each member of the class either by reducing the size of the groups or furnishing additional instruments.
3. Integrate Orff techniques with those developed by Kodaly.

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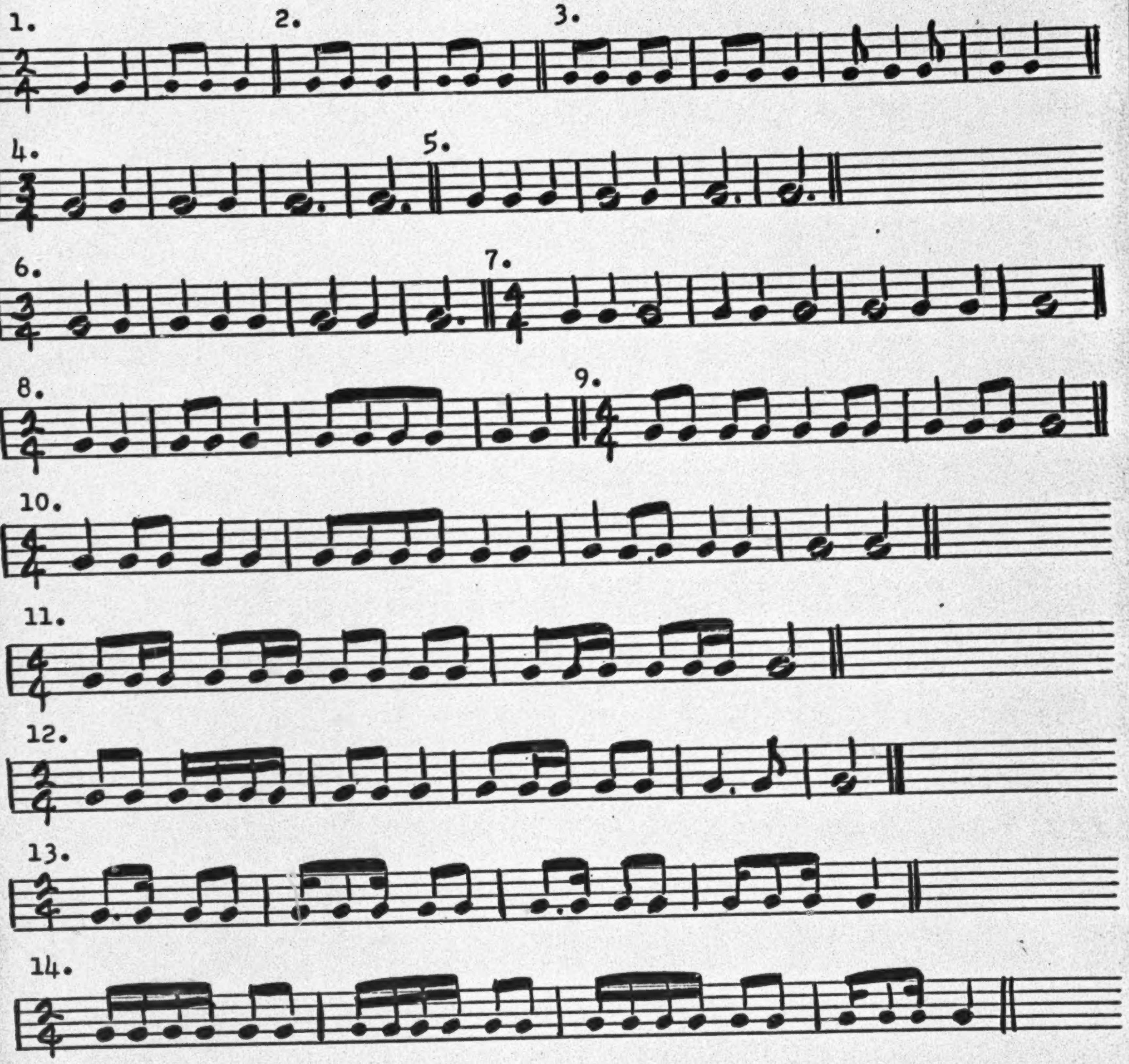
APPENDIX A

Tests of Musical Performance

Test I	Echo Clapping
Test II	Melody Patterns
Test III	Rhythmic Antecedent Phrases
Test IV	Melody Reading

TEST NO. I -- ECHO CLAPPING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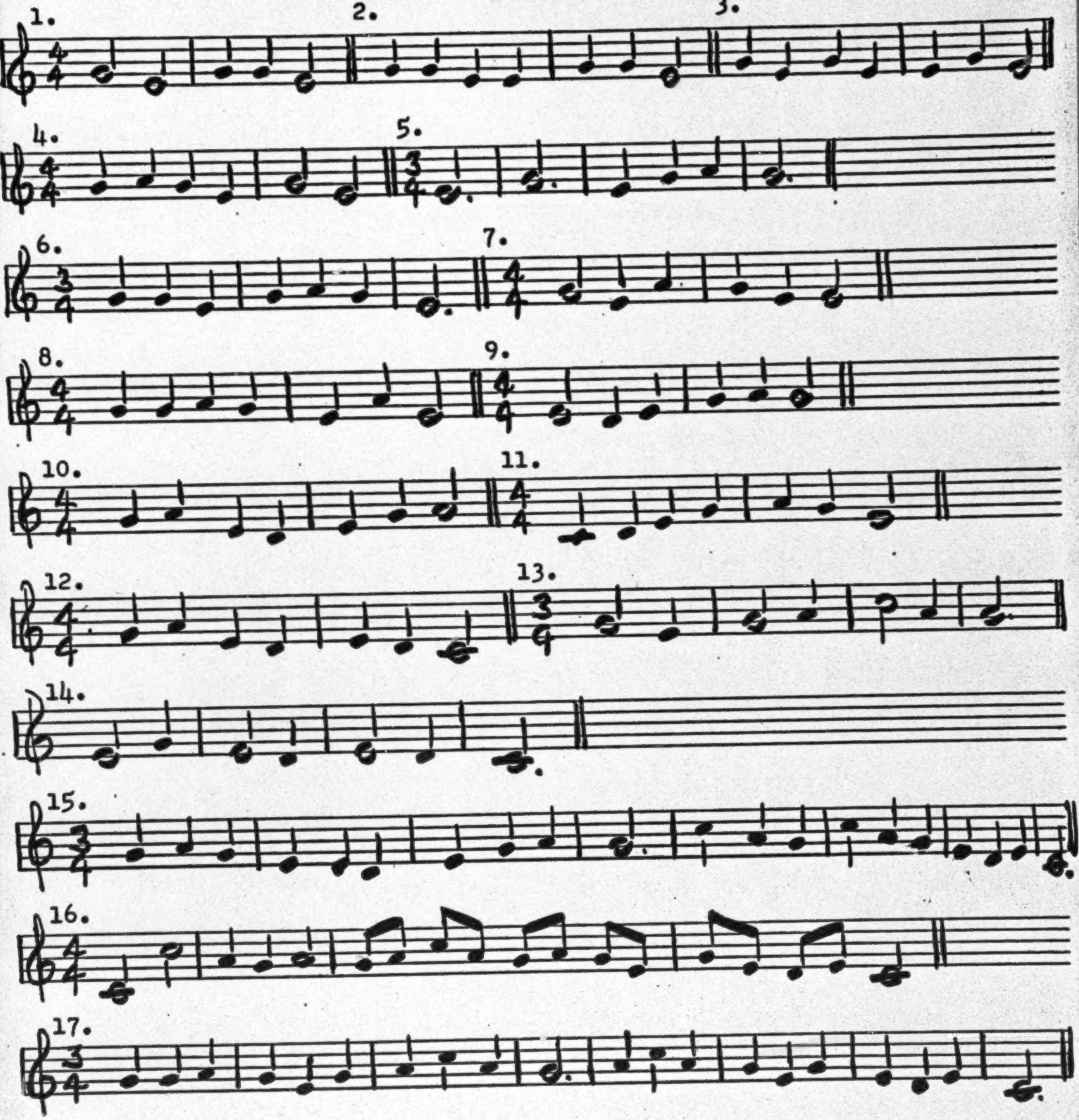
TEST NO. II -- MELODY PATTERNS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TEST NO. III -- RHYTHMIC ANTECEDENT PHRASES

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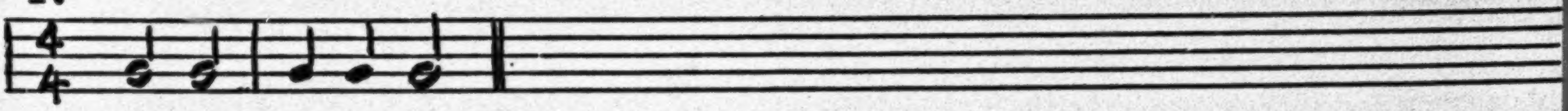

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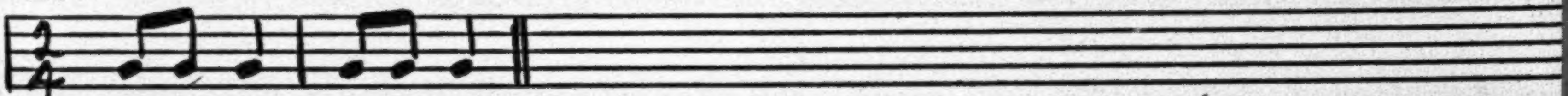

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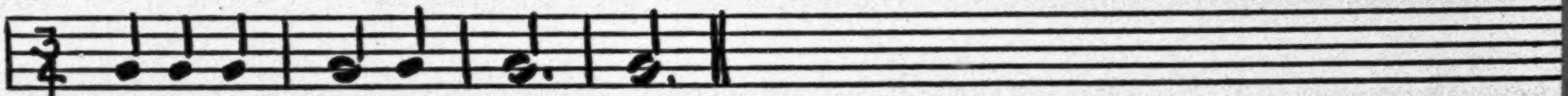

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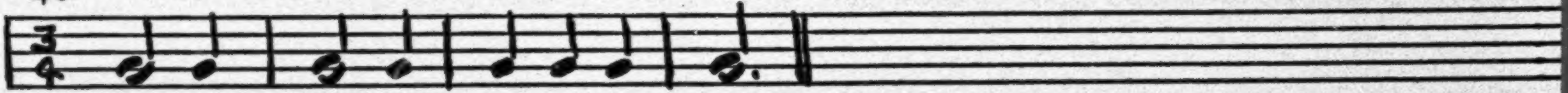

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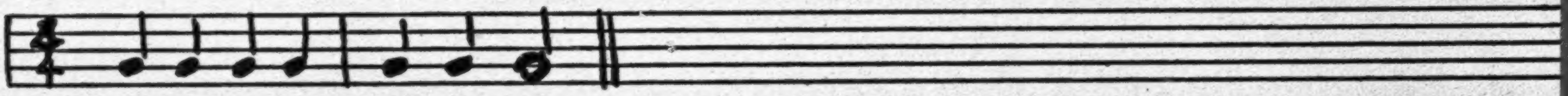

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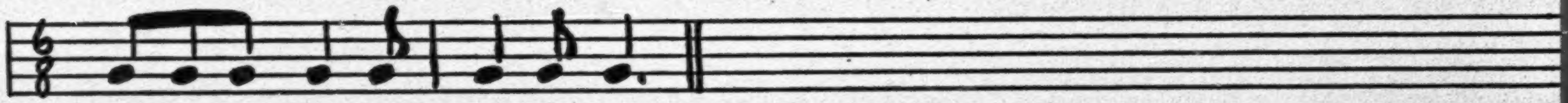

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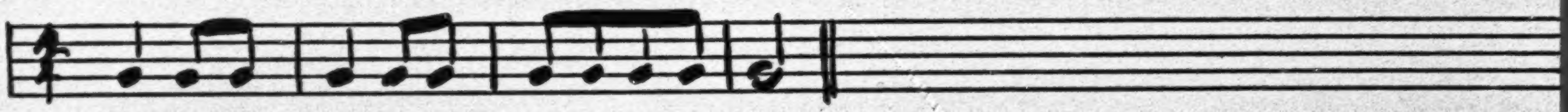

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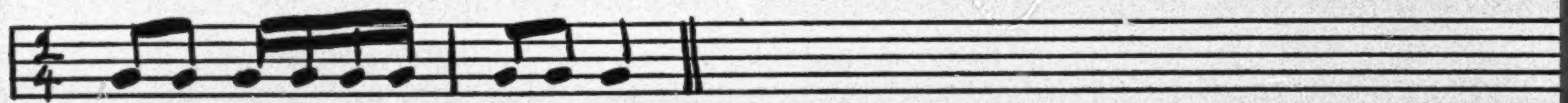

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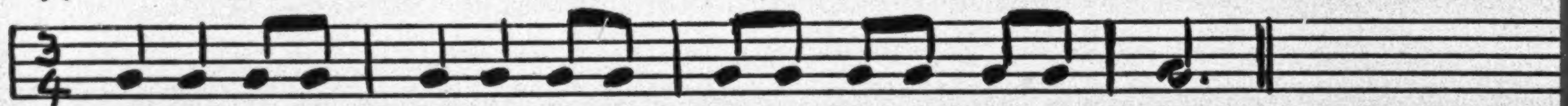

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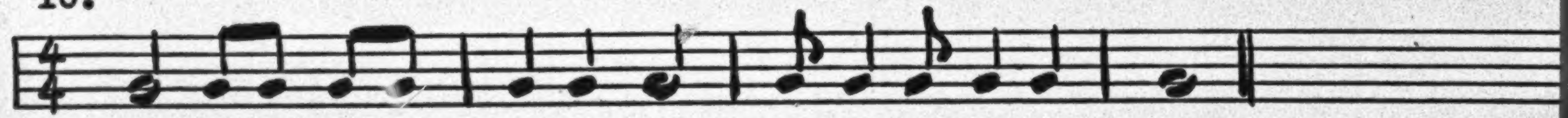
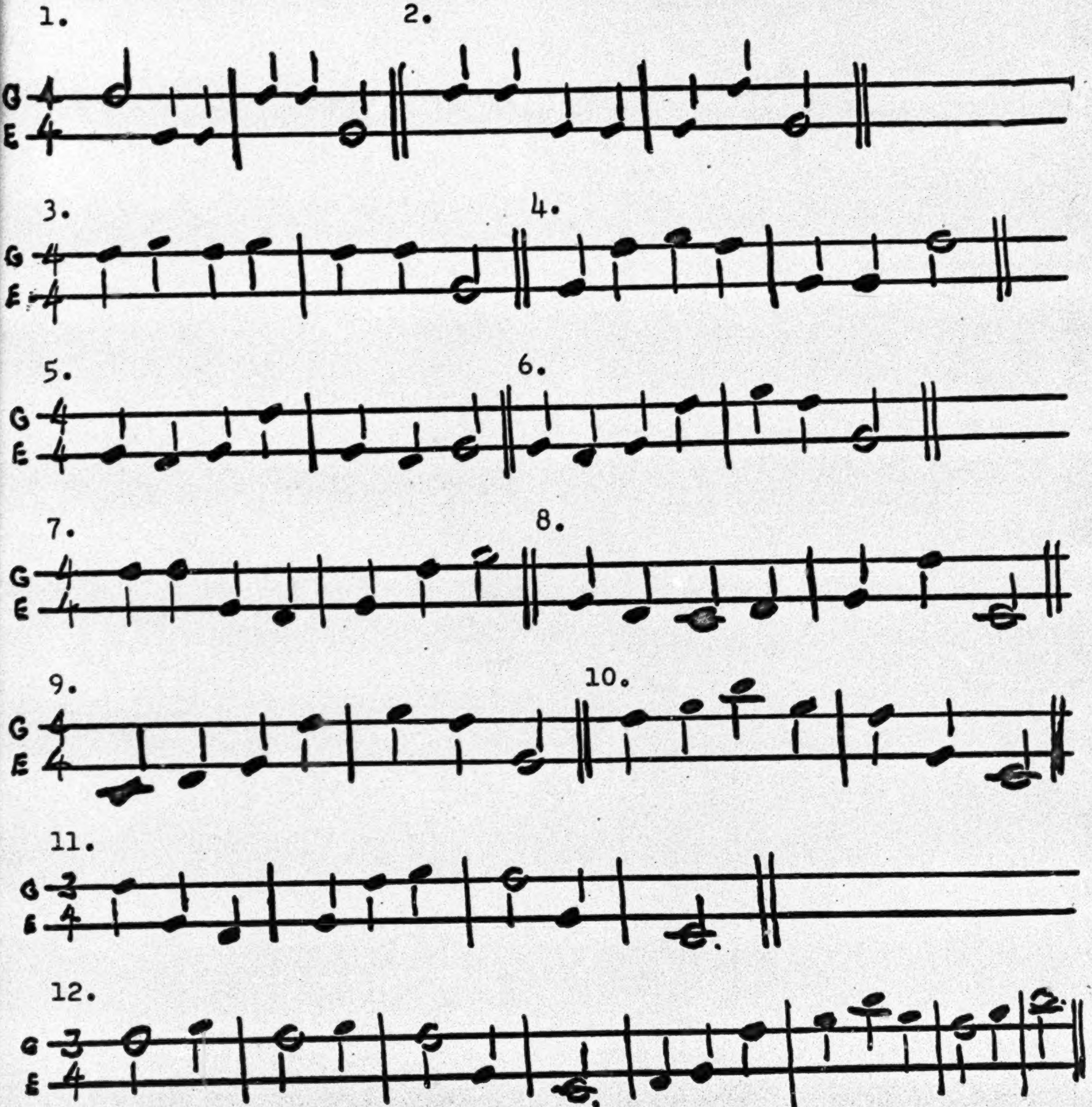


TEST NO. IV -- MELODY READING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APPENDIX B

Attitude Scales

Attitude Scale for Grades 4, 5, and 6.

Faces Form Attitude Scale and Guide for Administration for Grades 1, 2, and 3.

Date ________________ Your Name ________________________

Teacher's Name ________________________

This booklet is a way to find out how you feel about certain words. This is not a test so there are no right or wrong answers. At the top of each page of the booklet is a different word or group of words. You are to decide how you feel about these words.

Below is an example so you can see how to do it. At the top of the example are the words READING MYSTERY STORIES. By marking one X somewhere between the two words on each of the 8 lines you can explain how you feel about reading mystery stories. I have marked the first four lines the way I feel about reading mystery stories: to me they are somewhat good, somewhat foolish, very unimportant, and neither kind nor cruel.

READING MYSTERY STORIES

		(Very)	(Somewhat)	(Neutral)	(Somewhat)	(Very)	
1.	Bad				X		Good
2.	Foolish		X				Wise
3.	Important					X	Unimportant
4.	Cruel			X			Kind
5.	Friendly						Unfriendly
6.	Sad						Happy
7.	Unpleasant						Pleasant
8.	Fair						Unfair

Notice how I marked number 1. READING MYSTERY STORIES is somewhat good to me so I put an X on the short line below the word (somewhat) and on the good side of the line.

For number 2, I put an X on the short line below the word (somewhat) and on the foolish side of the line; so, READING MYSTERY STORIES is somewhat foolish to me.

My X for the third line is below the word (very) and means that I feel READING MYSTERY STORIES is very unimportant.

Now look at the fourth line. I placed a X on the short line below the word (neutral). This means that I feel READING MYSTERY STORIES is neither kind nor cruel.

For practice, you place one X somewhere on each of the remaining four lines that best tells how you feel about READING MYSTERY STORIES.

If you do not understand what to do, raise your hand for help from your teacher.

When everyone is ready, turn the page and begin. Remember to place an X on each line that best tells how you feel about the word or words at the top of the page.

MUSIC CLASS

		(Very)	(Somewhat)	(Neutral)	(Somewhat)	(Very)	
1.	Bad	____	____	____	____	____	Good
2.	Foolish	____	____	____	____	____	Wise
3.	Important	____	____	____	____	____	Unimportant
4.	Cruel	____	____	____	____	____	Kind
5.	Friendly	____	____	____	____	____	Unfriendly
6.	Sad	____	____	____	____	____	Happy
7.	Unpleasant	____	____	____	____	____	Pleasant
8.	Fair	____	____	____	____	____	Unfair

SINGING

		(Very)	(Somewhat)	(Neutral)	(Somewhat)	(Very)	
1.	Bad	______	______	______	______	______	Good
2.	Foolish	______	______	______	______	______	Wise
3.	Important	______	______	______	______	______	Unimportant
4.	Cruel	______	______	______	______	______	Kind
5.	Friendly	______	______	______	______	______	Unfriendly
6.	Sad	______	______	______	______	______	Happy
7.	Unpleasant	______	______	______	______	______	Pleasant
8.	Fair	______	______	______	______	______	Unfair

MOVING IN RHYTHM TO MUSIC

		(Very)	(Somewhat)	(Neutral)	(Somewhat)	(Very)	
1.	Bad	______	______	______	______	______	Good
2.	Foolish	______	______	______	______	______	Wise
3.	Important	______	______	______	______	______	Unimportant
4.	Cruel	______	______	______	______	______	Kind
5.	Friendly	______	______	______	______	______	Unfriendly
6.	Sad	______	______	______	______	______	Happy
7.	Unpleasant	______	______	______	______	______	Pleasant
8.	Fair	______	______	______	______	______	Unfair

SINGING IN SMALL GROUPS

		(Very)	(Somewhat)	(Neutral)	(Somewhat)	(Very)	
1.	Bad	______	______	______	______	______	Good
2.	Foolish	______	______	______	______	______	Wise
3.	Important	______	______	______	______	______	Unimportant
4.	Cruel	______	______	______	______	______	Kind
5.	Friendly	______	______	______	______	______	Unfriendly
6.	Sad	______	______	______	______	______	Happy
7.	Unpleasant	______	______	______	______	______	Pleasant
8.	Fair	______	______	______	______	______	Unfair

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PLAYING AN INSTRUMENT

		(Very)	(Somewhat)	(Neutral)	(Somewhat)	(Very)	
1.	Bad	______	______	______	______	______	Good
2.	Foolish	______	______	______	______	______	Wise
3.	Important	______	______	______	______	______	Unimportant
4.	Cruel	______	______	______	______	______	Kind
5.	Friendly	______	______	______	______	______	Unfriendly
6.	Sad	______	______	______	______	______	Happy
7.	Unpleasant	______	______	______	______	______	Pleasant
8.	Fair	______	______	______	______	______	Unfair

MAKING-UP SONGS

		(Very)	(Somewhat)	(Neutral)	(Somewhat)	(Very)	
1.	Bad	______	______	______	______	______	Good
2.	Foolish	______	______	______	______	______	Wise
3.	Important	______	______	______	______	______	Unimportant
4.	Cruel	______	______	______	______	______	Kind
5.	Friendly	______	______	______	______	______	Unfriendly
6.	Sad	______	______	______	______	______	Happy
7.	Unpleasant	______	______	______	______	______	Pleasant
8.	Fair	______	______	______	______	______	Unfair

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LISTENING TO MUSIC

		(Very)	(Somewhat)	(Neutral)	(Somewhat)	(Very)	
1.	Bad	______	______	______	______	______	Good
2.	Foolish	______	______	______	______	______	Wise
3.	Important	______	______	______	______	______	Unimportant
4.	Cruel	______	______	______	______	______	Kind
5.	Friendly	______	______	______	______	______	Unfriendly
6.	Sad	______	______	______	______	______	Happy
7.	Unpleasant	______	______	______	______	______	Pleasant
8.	Fair	______	______	______	______	______	Unfair

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SINGING ALONE IN MUSIC CLASS

		(Very)	(Somewhat)	(Neutral)	(Somewhat)	(Very)	
1.	Bad						Good
2.	Foolish						Wise
3.	Important						Unimportant
4.	Cruel						Kind
5.	Friendly						Unfriendly
6.	Sad						Happy
7.	Unpleasant						Pleasant
8.	Fair						Unfair

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LEARNING TO READ MUSIC

		(Very)	(Some-what)	(Neutral)	(Some-what)	(Very)	
1.	Bad	______	______	______	______	______	Good
2.	Foolish	______	______	______	______	______	Wise
3.	Important	______	______	______	______	______	Unimportant
4.	Cruel	______	______	______	______	______	Kind
5.	Friendly	______	______	______	______	______	Unfriendly
6.	Sad	______	______	______	______	______	Happy
7.	Unpleasant	______	______	______	______	______	Pleasant
8.	Fair	______	______	______	______	______	Unfair

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MUSIC OUT OF SCHOOL

	(Very)	(Some-what)	(Neutral)	(Some-what)	(Very)	
1. Bad	______	______	______	______	______	Good
2. Foolish	______	______	______	______	______	Wise
3. Important	______	______	______	______	______	Unimportant
4. Cruel	______	______	______	______	______	Kind
5. Friendly	______	______	______	______	______	Unfriendly
6. Sad	______	______	______	______	______	Happy
7. Unpleasant	______	______	______	______	______	Pleasant
8. Fair	______	______	______	______	______	Unfair

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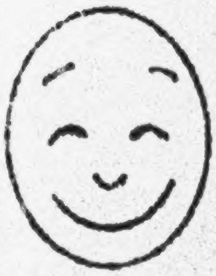

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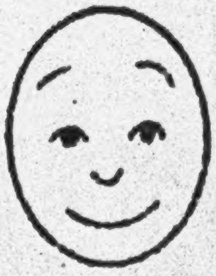

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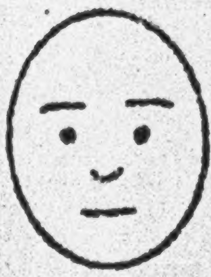

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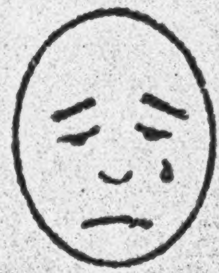

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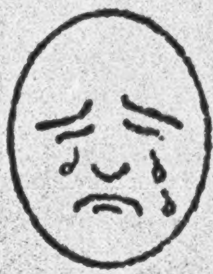

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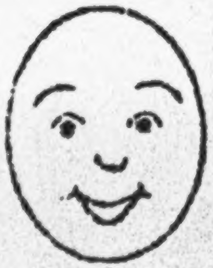

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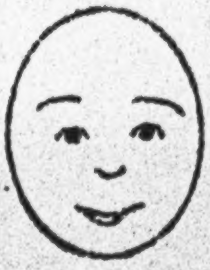

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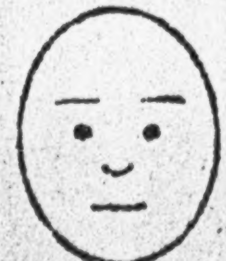

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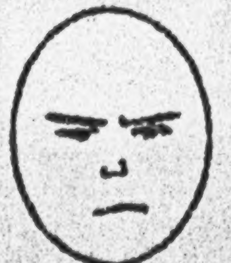

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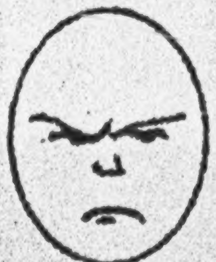

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Oregon State System of Higher Education

Teaching Research Division

Guide for administering Faces Attitude Instrument for Orff Music Classes

Today I am going to ask you to again tell how you feel about certain things in Dr. Glasgow's music class. This will be the same as you did a short time ago. I will pass out one booklet to each of you, but do not turn any pages or make any marks until I tell you what to do.

(pass out booklets; when all have a copy, say)

First, write your name at the top of the page.

(when all have their names written, say)

The two rows of faces on the first page of your booklet are the same as you had before. Remember, you are able to tell how you feel about things in music class by drawing a circle around one face in each row that looks the most like you feel. The top row is called the happy-sad faces; the bottom row is called the good-bad faces.

Do you remember how we did this the last time? Raise your hand if you have any questions. (If students are confused read the explanations that follow. If there are no questions turn to page two and begin below the dotted line.)

- -

First, look at the top row, the happy-sad faces. Face number one is very happy; face number two is sort of happy; face number three is a middle face; he's in between happy and sad; face number four is sort of sad; and face number five is very sad.

Now look at the bottom row of faces; these are the good-bad faces. Face number one is very good; number two face is sort of good; the middle face is in between good and bad; face number four is sort of bad; and number five face is very bad.

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Now, if I give you something to decide how happy or sad and how good or bad you feel about it, you can draw a circle around one face in each row that best shows your feelings.

Let's practice so you are sure of what to do. Think about a rainy day (we have plenty of those in Oregon). You decide how happy or sad you feel and then how good or bad you feel about a rainy day. Remember, face number one means you feel very happy about a rainy day, number two is sort of happy about a rainy day, number three means a rainy day is neither happy nor sad, number four means a rainy day is sort of sad, and number five means you feel very sad about a rainy day.

Now, circle the face in the bottom row that best shows how good or bad you feel about a rainy day: Very good, sort of good, in between good and bad, sort of bad, very bad.

(answer questions if some are having difficulty)

(when you feel all are ready to start, say)

Now I will ask you to circle faces that tell how you feel about certain things in Dr. Glasgow's music class. Turn to page two of your booklet. (Page one was for practice only)

First, look at the happy-sad faces. Circle the face that best shows how happy or sad you feel about Dr. Glasgow's music class.

Remember, face one means you feel music class is very happy; face two means music class is sort of happy; face three means music class is in between happy and sad; face four means music class is sort of sad; and face five means music class is very sad.

(when all have finished the top row, say)

Look at the bottom row, the good-bad faces.

Circle the face that best shows how good or bad you feel about Dr. Glasgow's music class.

Remember the meaning of the faces: music class is very good, music class is sort of good, music class is in between good and bad, music class is sort of bad, music class is very bad.

(When all have finished say)

Turn to page three.

First the happy-sad faces: Circle the face that best shows how happy or sad you feel about singing in Dr. Glasgow's music class.

Now do the good-bad row of faces at the bottom.

Circle the face that best shows how good or bad you feel about singing in Dr. Glasgow's music class.

(When all have finished, say)

Turn to page four.

Circle the face that best shows how happy or sad you feel about moving in time to music.

(When all have finished, say)

Now do the good-bad faces.

Circle the face that best shows how good or bad you feel about moving in time to music.

(When all have finished, say)

Turn to page five.

Circle the face that best shows how happy or sad you feel about playing an instrument in Dr. Glasgow's music class.

(When all have finished, say)

Now do the good-bad faces.

Circle the face that best shows how good or bad you feel about playing an instrument in Dr. Glasgow's music class.

(When all have finished, say)

Turn to page six.

Circle the face that best shows how happy or sad you feel about making up songs in Dr. Glasgow's music class.

(When all have finished, say)

Now do the good-bad faces.

Circle the face tha best shows how good or bad you feel about making up songs in Dr. Glasgow's music class.

(When all have finished, say)

Turn to page seven.

Circle the face that best shows how happy or sad you feel about listening to music in Dr. Glasgow's music class.

(When all have finished, say)

Now do the good-bad faces.

Circle the face that best shows how good or bad you feel about listening to music in Dr. Glasgow's class.

(When all have finished, say)

Turn to page eight.

Circle the face that best shows how happy or sad you feel about learning to read music in Dr. Glasgow's music class.

(When all have finished, say)

Now do the good-bad faces.

Circle the face that best shows how good or bad you feel about learning to read music in Dr. Glasgow's music class.

(When all have finished, say)

Turn to page nine.

Circle the face that best shows how happy or sad you feel about music out of school.

(If some are not sure about music out of school, say that it means any kind of music that they want to think about that is not in school).

(When all have finished, say)

Now do the good-bad faces.

Circle the face that best shows how good or bad you feel about music out of school.

(When all have finished say)

Close your booklet and I will pick them up.

APPENDIX C

Suitable Materials

Examples of Poems and Jingles Suitable for Orff Work

Examples of Melodic Material Found in Basal Elementary Series

EXAMPLES OF POEMS AND JINGLES SUITABLE FOR ORFF WORK

*MY LITTLE PONY

My little pony needs new shoes
How many nails must I use?
One, two, three,
Tie him to a tree,
Let him have a bale of hay,
Then he will not run away.

*TWO LITTLE DICKEY BIRDS

Two little dickey birds
Sat upon a wall
One named Peter
The other named Paul.

Fly away Peter
Fly away Paul
Come back Peter,
Come back Paul.

*CROSS PATCH

Cross patch
Draw the latch
Sit by the fire and spin.
Take a cup,
Drink it up,
Call your neighbors in.

*EARLY TO BED

Early to bed
And early to rise
Makes a man Healthy,
Wealthy and Wise.

GRAVY AND POTATOES

Gravy and potatoes
In a good brown pot
Put them in the oven
And serve them hot.

BOOM A LAY BOOM

Beat an empty barrel
With the handle of a broom.
Boom a lay boom
Boom a lay boom.

*THE GRAND OLD DUKE OF YORK

The grand old Duke of York,
He had ten thousand men;
He marched them up to the top of the hill
And he marched them down again.

When they were up they were up,
And when they were down they were down.
And when they were only half way up
They were neither up nor down.

HARK, HARK! THE DOGS DO BARK!

Hark, Hark!
The dogs do bark,
The beggars are coming to town;
Some in rags,
Some in jags,
And one in a velvet gown.

*TARTS

The queen of Hearts, she made some tarts,
All on a summer's day;
The knave of hearts, he stole the tarts,
And with them ran away.

JICKETY CAN

The train goes running along the line
Jickety can, jickety can,
I wish it were mine, I wish it were mine,
Jickety can, jickety can,
jickety jickety jickety can.

ONE IS A GIANT

One is a giant who stomps his feet
Two is a fairy so light and neat
Three is a mouse that crouches small
Four is a great big bouncing ball.

A DILLAR A DOLLAR

A dillar, a dollar
A ten o'clock scholar
What makes you come so soon?
You used to come at ten o'clock
But now you come at noon!

*** Indicates materials actually used**

* THE OLD WOMAN UNDER THE HILL

There was an old woman
Lived under a hill,
And if she's not gone
She lives there still.

NURSERY RHYMES

Little Bo-Peep
Little Miss Muffet
*Little Boy Blue
Jack and Jill
Baa, Baa, Black Sheep
*Three Blind Mice
One Potato, Two Potato
Sing a Song of Sixpence
One, Two, Buckle my Shoe
*Peter, Peter, Pumpkin Eater
This Little Pig Went To Market
*Little Bobby Shafto

SUGGESTED POEMS FOR ORFF CLASSES

RHYTHMIC SPEECH DYNAMICS

THE LITTLE TURTLE

There was a little turtle,
He lived in a box,
He swam in a puddle,
He climbed on the rocks.

He snapped at a mosquito,
He snapped at a flea,
He snapped at a minnow,
And he snapped at me.

He caught the mosquito,
He caught the flea,
He caught the minnow,
But he didn't catch me.

THE ALPHABET

A, B, C, D, E, F, G,
H, I, J, K, LMNOP-
Q, R, S, T, U, V, W,
X, Y, Z-Z-Z!

TOMMY TUCKER'S DOG

Bow-wow-wow!
Whose dog art thou?
Little Tommy Tucker's dog,
Bow-wow-wow!

PEASE PORRIDGE

Pease-porridge hot,
Pease-porridge cold,
Pease-porridge in the pot,
Nine days old.

Some like it hot,
Some like it cold,
Some like it in the pot,
Nine days old.

MIX A PANCAKE

Mix a pancake,
Stir a pancake,
Pop it in the pan;
Fry the pancake,
Toss the pancake,
Catch it if you can.

MARY AT THE DOOR

One, two, three, four,
Mary at the cottage door,
Eating cherries off a plate,
Five, six, seven, eight.

JACK BE NIMBLE

Jack be nimble, Jack be quick,
Jack jump over the candlestick!

---

* Indicates materials actually used.

* THE OLD WOMAN UNDER THE HILL

There was an old woman
Lived under a hill,
And if she's not gone
She lives there still.

NURSERY RHYMES

Little Bo-Peep
Little Miss Muffet
*Little Boy Blue
Jack and Jill
Baa, Baa, Black Sheep
*Three Blind Mice
One Potato, Two Potato
Sing a Song of Sixpence
One, Two, Buckle my Shoe
*Peter, Peter, Pumpkin Eater
This Little Pig Went To Market
*Little Bobby Shafto

SUGGESTED POEMS FOR ORFF CLASSES

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Five, six, seven, eight.

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Jack jump over the candlestick!

---

* Indicates materials actually used.

TO MARKET, TO MARKET

To Market, to market to buy a fat pig,
Home again, home again, jiggety - jig:
To market, to market to buy a fat hog,
Home again, home again, jiggety - jog:
To market, to market to buy a plum bun,
Home again, home again, market is done.

RIDE A COCK HORSE

Ride a cock-horse to Banburry Cross
To see a fine lady upon a white horse,
Rings on her fingers and bells on her toes,
She shall have music wherever she goes.

WATERPROOF BOOTS

John has great big waterproof boots on
John has a great big waterproof hat
John has a great big mackintosh
"And that", said John, "is that".

*GIRLS AND BOYS

Girls and boys come out to play,
The moon does shine as bright as day.
Leave your supper and leave your sleep,
And join your play-fellows in the street.

GEOGRAPHICAL RHYMES

*Portland, Oregon, Salem, Main,
Eugene, Tillamook, Monmouth, Drain.

JUNIPER, JUNIPER

Juniper, juniper
    Green in the snow
Sweetly you smell
    And prickly you grow.

Juniper, juniper
    Blue in the Fall
Give me some berries
    Prickles and all.

BILLY BOY'S BOOTS

Billy boy's boots are big,
And Billy boy likes to jump,
So Billy boy's boots go
Bumpety, bumpety, bumpety
        BUMP!

*TAXI

Taxi, taxi stop for me,
Take me to the train.

Taxi, taxi can't you see
I'm waiting in the rain.

---

* Indicates materials actually used.

EXAMPLES OF MELODIC MATERIALS FOUND IN BASAL ELEMENTARY SERIES

GROWING WITH MUSIC **Published by Prentice-Hall, Inc.**

Book 1	Page 13	"Walk Along John"
Book 1	Page 17 & 18	"Six Little Ducks"
Book 1	Page 35	"Jeramiah, Blow the Fire?"
Book 1	Page 36 & 37	"Little Gray Ponies"
*Book 1	Page 42 & 43	"Riding in a Buggy"
Book 2	Page 25	"Button, You Must Wander"
Book 2	Page 35	"Chapel Bells"
Book 2	Page 47	"Bells in the Steeple"
Book 2	Page 78 & 79	"Little David, Play on your Harp"
Book 2	Page 97	"Weather Vane"
Book 2	Page 102	"Three Dukes"
Book 2	Page 117	"Curfew Song"
Book 2	Page 126	"A Frog Went A-Courtin'"
Book 2	Page 127	"The Firemen"
Book 2	Page 138	"Mister Rabbit"
Book 2	Page 139	"Old Roger is Dead"
Book 2	Page 154	"Mary Had a Baby"
Book 3	Page 6	"Cotton-Eye Joe"
Book 3	Page 8	"I Want to be Ready"
Book 3	Page 9	"Seven Stars A-Shining"
*Book 3	Page 16	"Goodbye Ol' Paint"
Book 3	Page 26	"Hop Up, My Ladies!"
Book 3	Page 28	"Willowbee"
Book 3	Page 50	"Drum and Fiddle"
Book 3	Page 81	"She Watched Her Sheep"
Book 3	Page 82	"Hear the Bells"
Book 3	Page 91	"Tick Tock"
Book 3	Page 99	"The Telephone Song"
Book 3	Page 110	"Making up Music"
Book 3	Page 131	"The Old Gray Goose"
Book 3	Page 144	"The Crawdad Hole"
Book 3	Page 163	"Lovely New Year Flower"
Book 3	Page 167	"In the Good Old Summertime"
*Book 4	Page 10	"Night Herding Song"
Book 4	Page 25	"Taps"
Book 4	Page 33	"The Willow Tree"
Book 4	Page 50	"Coffee Grows on White Oak Trees"
Book 4	Page 100	"Sing We Rejoicing"
*Book 4	Page 112	"Ol' Texas"
*Book 4	Page 142	(The Pentatonic Scale)
Book 4	Page 148	"Grandma Grunts"
Book 4	Page 156	"I've Been to Harlem"

*Indicates material actually used

DISCOVERING MUSIC TOGETHER Published by Follett.

Book 1	Page 8	"Hot Cross Buns"
Book 1	Page 11	"Tick -Tock"
Book 1	Page 31	"My Puppy"
*Book 1	Page 41	"The Farmer in the Dell"

Book 2	Page 18	"Hush, Little Baby"
Book 2	Page 49	"Sky Music"
Book 2	Page 71	"Beautiful Apples"
Book 2	Page 84	"Barnyard Song"
Book 2	Page 91	"Jumping Rope"
Book 2	Page 110	"The Night Watch"
Book 2	Page 143	"Mary Had a Baby"

Book 3	Page 10	"Old McDonald Had a Farm"
Book 3	Page 11	"Barnyard Song"
Book 3	Page 45	"Little Wheel A-Turning"
Book 3	Page 65	"Duck Dance"
Book 3	Page 66	"The Molock Song"
Book 3	Page 71	"We Are Good Musicians"
Book 3	Page 84	"A Walk in the Woods"
Book 3	Page 105	"Kuma San"
Book 3	Page 106	"Trot, Pony, Trot"
Book 3	Page 113	"To the Evening Star"
Book 3	Page 179	"Happy Easter"

Book 4	Page 33	"Old Brass Wagon"
Book 4	Page 64	"The Lone Star Trail"
Book 4	Page 67	"The Rainbow Cradle"
Book 4	Page 88	"The Sparrows' Singing School"
Book 4	Page 90	"Lotus Blossoms"
Book 4	Page 91	"Song of the Crow"
Book 4	Page 93	"Wo-Ye-Le"
Book 4	Page 113	"The Derby Ram"
Book 4	Page 119	"Saquaro Legend Song"
Book 4	Page 130	"Texas Cowboy's Song"
Book 4	Page 132 & 133	"Swing Low, Sweet Chariot"

Book 5	Page 26	"Little David"
Book 5	Page 32	"Song to the Sun"
*Book 5	Page 39	"Land of the Silver Birch"
Book 5	Page 46	"Canoe Song"
Book 5	Page 84	"Cindy" (melody)
Book 5	Page 98	"Trampin!"
Book 5	Page 108	"Git Along, Little Dogies"
Book 5	Page 113	"This Ol' Hammer"
Book 5	Page 114	"John Henry"
Book 5	Page 208	"Reveille"
Book 5	Page 208	"Taps"

DISCOVERING MUSIC TOGETHER Continued:

Book 6	Page 38	"Doney Gal"
Book 6	Page 46	"Cape Cod Chantey"
Book 6	Page 48	"Night Herding Song"
Book 6	Page 82	"Gaelic Lullaby"
Book 6	Page 83	"Poor Wayfarin' Stranger"
Book 6	Page 84	"Chimes at Night"
Book 6	Page 85	"Singing Kites"
Book 6	Page 86	"Song of Bluebells"
Book 6	Page 101	"Skye Boat Song"
Book 6	Page 128	"Cathedral Bells"
Book 6	Page 139	"Arviang"
Book 6	Page 150	"Before Dinner"

EXPLORING MUSIC   **Published by Holt, Winston and Reinhart.**

Book 1	Page 11	"Toodala"
Book 1	Page 10	"Button, You Must Wander"
Book 1	Page 42	"The Squirrel"
Book 1	Page 46	"Grandmere's Song"
Book 1	Page 50	"One Misty, Moisty Morning"
Book 1	Page 55	"Same Train"
Book 1	Page 59	"Goldylocks' Song"
Book 1	Page 86	"Up on the Housetop"
Book 1	Page 89	"Sing Hallelu"
Book 1	Page 99	"Who's that Tapping at the Window?"
Book 1	Page 101	"Johnny Works with one Hammer"
Book 1	Page 106	"Grinding Corn"
Book 1	Page 108	"Magic Tom-Tom"
Book 1	Page 114	"Camel Ride"
Book 1	Page 115	"Oh, Watch the Stars"
Book 1	Page 119	"Old Woman and the Pig"
Book 1	Page 122	"Six Little Ducks"
Book 1	Page 129	"Miss Mary Jane"
Book 1	Page 134	"Mary Had a Little Lamb"
Book 1	Page 140	"Trot, Pony, Trot"
Book 1	Page 141	"Old Mac Donald"
Book 1	Page 146	"It's Raining"
Book 2	Page 38	"Scotland's Burning"
Book 2	Page 164	"Barnyard Song"
Book 2	Page 166	"The Angel Band"
Book 2	Page 170	"After School"
Book 2	Page 182	"Calico Pie"
Book 2	Page 184	"Jingle at the Windows"
Book 2	Page 210	"Mary Had a Baby"
Book 2	Page 221	"Going Down to Cairo"
Book 2	Page 223	"Morning Song"
Book 2	Page 225	"Birch Trees"
Book 2	Page 226	"Train Is A-Coming"
Book 2	Page 242	"Train Song"
Book 2	Page 249	"Kuchenbacken"
Book 2	Page 132	"Little Tom Tinker"
Book 3	Page 166	"The Story of Noah"
Book 3	Page 176	"You Shall Reap"
Book 3	Page 176	"Get on Board"
Book 3	Page 181	"Turn the Glasses Over"
Book 3	Page 183	"Navaho Happy Song"
Book 3	Page 221	"Cowboy's Gettin'-Up Holler"
Book 3	Page 254	"There's a Little Wheel A-Turning"
Book 3	Page 33	"Canoe Song"

EXPLORING MUSIC **Continued:**

Book 4	Page 4	"The Railroad Corral"
Book 4	Page 5	"Yangtze Boatmen's Chantey"
Book 4	Page 37	"De bezem"
Book 4	Page 58	"Song of Itsuki"
Book 4	Page 60	"A Good Day in Japan"
Book 4	Page 98	"The Riddle Song"
Book 4	Page 132	"Old Texas"
Book 4	Page 132	"Doney Gal"
Book 4	Page 145	"Jasmine Blossoms"
Book 5	Page 28	"Skye Boat Song"
Book 5	Page 71	"Sourwood Mountain"
Book 5	Page 82	"Swing Low, Sweet Chariot"
Book 5	Page 87	"Good Morning, Blues"
Book 5	Page 88	"Lonesome Valley"
Book 5	Page 100	"The Bugle Song"
Book 5	Page 140	"The Sunrise Call"
Book 5	Page 142	"Dogie Song"
Book 5	Page 150	"The Colorado Trail"
Book 5	Page 188	"How chun koh"
Book 6	Page 144	"The Purple Bamboo"
Book 6	Page 155	"Arviang"
Book 6	Page 198	"Go Tell it on the Mountain"

OE 6000 (rev. 9-66)

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION

ERIC REPORT RESUME

ERIC ACCESSION NO.

CLEARINGHOUSE ACCESSION NUMBER

RESUME DATE 5 -27-68

P.A.

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TITLE

A Study to Determine the Feasibility of Adapting the Carl Orff Music Approach to Elementary Schools in America.

PERSONAL AUTHOR(S) Glasgow, Robert B. and Hamreus, Dale G.

INSTITUTION (SOURCE) Oregon College of Education in Monmouth, Oregon.

SOURCE CODE

REPORT/SERIES NO.

OTHER SOURCE

SOURCE CODE

OTHER REPORT NO.

OTHER SOURCE

SOURCE CODE

OTHER REPORT NO.

PUB'L. DATE 5 -27 -68

CONTRACT/GRANT NUMBER OE-610168

PAGINATION, ETC.

RETRIEVAL TERMS

IDENTIFIERS

ABSTRACT

The purpose of this study was to determine the feasibility of adapting the Carl Orff approach to teaching music in the Elementary schools of America. Feasibility was determined by testing the following hypotheses:

1. The Carl Orff approach can teach the basic fundamentals of music to elementary pupils grouped without regard for musical ability.
2. Elementary pupil's attitude toward music activities will change in a positive direction and to a statistically significant degree as a result of experiencing Orff techniques.
3. Certain materials commonly found in American elementary schools are suitable for use with the Carl Orff approach.

A program involving the sequential steps of the Orff approach was instituted in an elementary school consisting of two classes each, grades one through six, which met twice a week for 30 minutes. Results of pre and post tests indicated significant gains in two basic music skills. Measures of attitudes revealed positive but declining attitudes toward music. Suitable materials were available and abundant.

Conclusions support the feasibility of adapting the Carl Orff approach to elementary school music programs in America. Recommendations for integrating the Orff approach with others were made.

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FROM:

ERIC FACILITY
SUITE 601
1735 EYE STREET, N. W.
WASHINGTON, D. C. 20006